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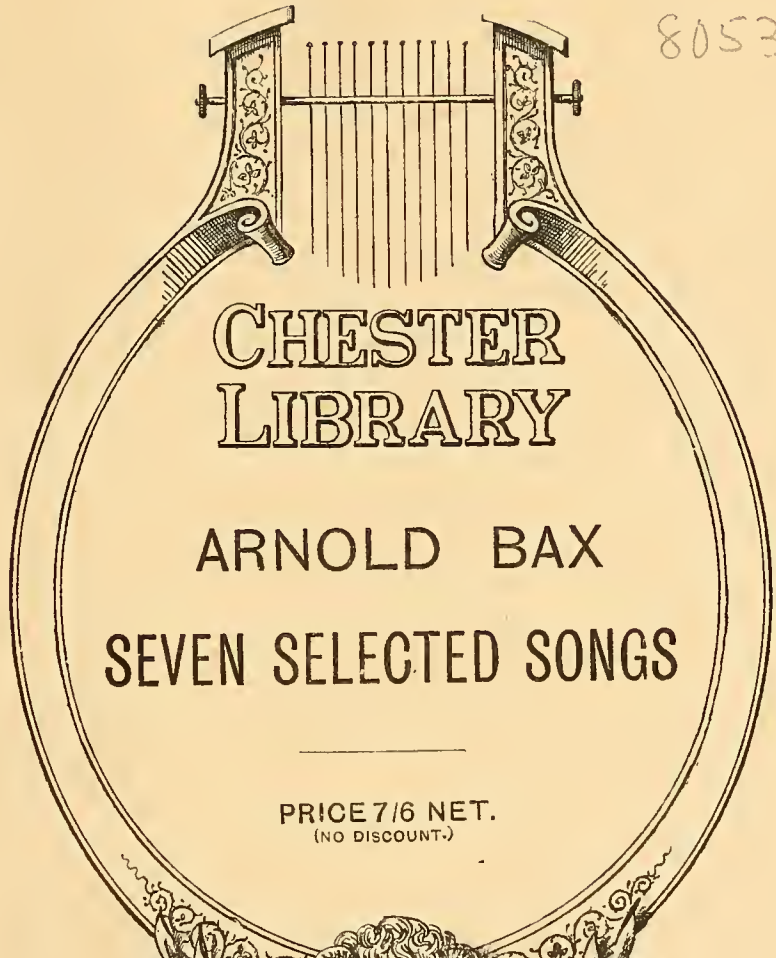
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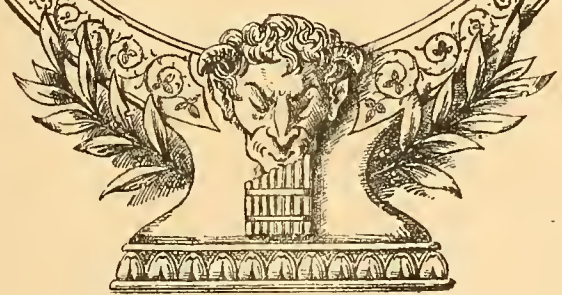


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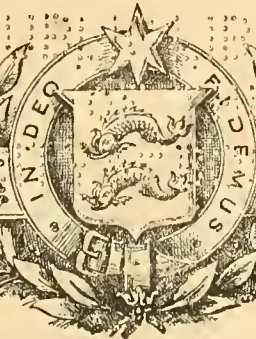


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ALBUM OF SEVEN SONGS

THE WHITE PEACE (Fiona Macleod)
A CHRISTMAS CAROL (15th Century)
SHIELING SONG (Fiona Macleod)
TO EIRE (J. H. Cousins)
THE ENCHANTED FIDDLE (Anon.)
A MILKING SIAN (Fiona Macleod)
ROUNDEL (Geoffrey Chaucer)

J. & W. CHESTER,

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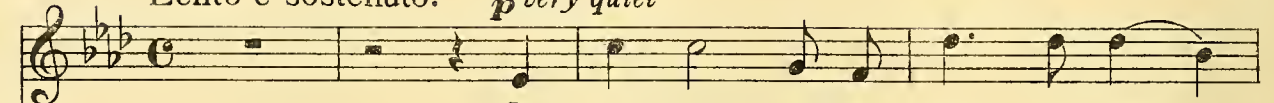
THE WHITE PEACE.

To
my Mother.


(Fiona Macleod)

Arnold Bax.

Lento e sostenuto. *p* very quiet


VOICE. 

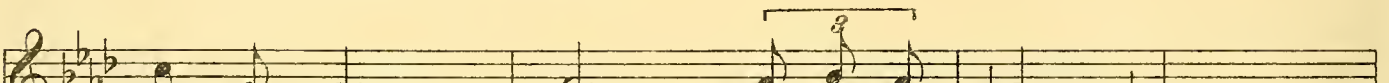
It lies not on the sun - lit hill —

PIANO. *ppp* 

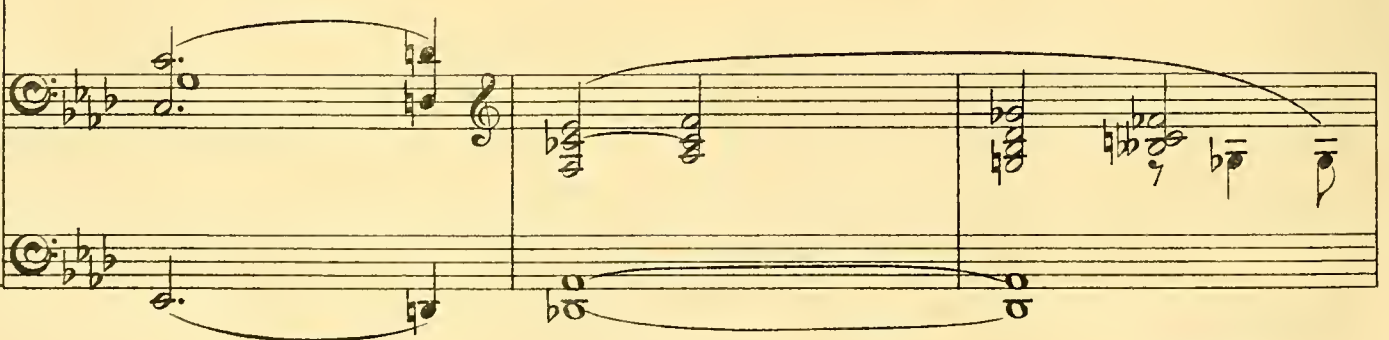


Nor — on the sun - lit plain: Nor ev - er on an - y





run - ning stream Nor — on the un - cloud - ed —



Handwritten signature and date: 1934

p molto tranquillo

main ————— But some - times, through the

very quiet

pp molto tranquillo

p

Soul of Man, Slow mov - - - ing o'er his pain, The

p

più forte

moon - light of a per - - fect peace Floods heart and

più forte

chords spread as little as possible

brain The moon - - light of a

poco f *dim.*

per - fect peace Floods heart and brain.

p *dim.* *pp*

p *dim.* *pp*

P *dim.* *m.d.* *pp*

A CHRISTMAS CAROL.

To
my sister Evelyn.

(15th Century)

Moderato alla chorale.

Arnold Bax.

VOICE. *p* There is no rose of such vir -

PIANO. *p* *pp*

poco cresc. - tue As is the rose that bare Je - su, *poco f* Res mir-an - da

poco cresc. *poco f*

p Al - le - lu - ia, Al - le - lu - ia

p *pp*

p

For in this rose con - tain - ed was

mf *f*

Heaven — and earth — in lit - tle space Res mir-an - da,

dim. *pp*

Res — mir - an - da Al - le -

- lu - ia.

mp

By this rose we may well

see There be one God in Per - sons three

mark the melody

voice

Par - - es form - a, Al - - le - lu - - ia, Al - - le -

- lu - - ia.

bright

The an - gels sung-en the shep-herds un - to

marcato

p accel.

Glor - ia in ex-cel-sis De - o Gaud - - - - e -

p accel.

marcato

- a - mus, Gaud - - - - e - a - - mus,

dim.

p

Al - - - - le - lu - - ia.

p

rit.

Piu lento.

pp Then leave we all this world - ly mirth, And fol - low

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *pp* dynamic and includes the lyrics "Then leave we all this world - ly mirth, And fol - low". The piano accompaniment starts with a *ff* dynamic and includes a *pp* dynamic marking. The key signature has one flat, and the time signature is 7/8.

we this joy - ous birth, Trans - e - a - mus Al -

p *cresc.*

The second system continues the vocal line with the lyrics "we this joy - ous birth, Trans - e - a - mus Al -". The piano accompaniment includes a *f* dynamic marking and a *cresc.* (crescendo) marking. The key signature remains one flat, and the time signature is 7/8.

- le - lu - ia.

The third system shows the vocal line concluding with the lyrics "- le - lu - ia.". The piano accompaniment features a *ff* dynamic marking. The key signature is one flat, and the time signature is 7/8.

tranquillo *rit.*

p *pp*

The fourth system consists of piano accompaniment. It begins with a *p* dynamic, followed by a *pp* dynamic. The tempo markings *tranquillo* and *rit.* (ritardando) are present. The key signature is one flat, and the time signature is 7/8.

SHIELING SONG.

To
Mrs William Sharp.


(Fiona Macleod)


Allegretto.




Arnold Bax.


VOICE. 

PIANO. 

mf freshly
I go where the sheep go, With the sheep  are my

p 

feet  I  go where the kye go, Their breath 

p 

— is so sweet. —

f *3* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a forte (*f*) dynamic and a triplet of eighth notes. The lyrics "is so sweet." are written below the staff. The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by a piano (*p*) dynamic. The left hand has a forte (*f*) dynamic and includes a triplet of eighth notes in the second measure.

O lov - er who loves me, Art

f *p*

cresc. *f* *smoothly* *p*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "O lov - er who loves me, Art". Dynamics range from forte (*f*) to piano (*p*). The piano accompaniment features a crescendo (*cresc.*) leading to a forte (*f*) section, followed by a "smoothly" section, and ending with a piano (*p*) section. The left hand includes triplet markings and an 8-measure rest.

thou — half so fleet? Where the

f *3* *f* *3* *8* *5*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "thou — half so fleet? Where the". Dynamics include forte (*f*) and triplet markings (*3*). The piano accompaniment features a triplet of eighth notes in the first measure, followed by a forte (*f*) section with triplet markings, and an 8-measure rest in the right hand. The left hand includes a 5-measure rest.

sheep climb, the kye— go, There we shall

p

3

3/4

meet, Ah there we shall meet.

ad lib.

p

f a tempo

7

3

f

m.s.

3/4

f

p

f

TO FIRE.

J.H. Cousins.

Arnold Bax.

Andante.

VOICE.

PIANO.

mf largamente

mf largamente

To Thee, be - lov - ed, of old there came — The

p

p

cantabile

sail - ors of a thous - and ships, Who learned to love Thy hid - den

p

p

name And love the mus - - ic of Thy lips _____

cresc. *f*

p

p rit. And some who

p *rit.*

melancholy and dreamy.

thought to build Thy pyre, And on its ru - in rear a

pp

cresc.
 throne Have loved to sit a-round Thy fire, And count Thy

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a *cresc.* marking and includes a triplet of eighth notes. The piano accompaniment has a *f* dynamic and includes a triplet of eighth notes. The key signature has three flats, and the time signature is 3/4.

dim. - - - *p*
 sad - dest songs their own.

The second system continues the vocal line with a *dim.* marking and a *p* dynamic. The piano accompaniment features a *f* dynamic and a *dim.* marking. The key signature remains three flats, and the time signature is 3/4.

p
 And sons of Thine, who broke love's bands To seek a

The third system shows the vocal line with a *p* dynamic and a triplet of eighth notes. The piano accompaniment has a *p* dynamic and includes a triplet of eighth notes. The key signature is three flats, and the time signature is 3/4.

far — off — al - ien shore, Grope thro' the

The fourth system continues the vocal line with a triplet of eighth notes. The piano accompaniment has a *sf* dynamic and includes a triplet of eighth notes. The key signature is three flats, and the time signature is 3/4.

world with ach - ing hands, And hung - er for Thee ev - er

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment also features triplets and a strong *f* dynamic.

more.

f *piangendo* *dim.* *p*

The second system continues the vocal and piano parts. The vocal line has a rest followed by a melodic phrase. The piano accompaniment includes a section marked *f* *piangendo* (piano) and another section marked *dim.* (diminuendo) and *p* (piano). There are several triplet markings in the piano part.

p *tranquillo*

And though Thy sor - rows may not cease, Though

p *tranquillo*

The third system features a vocal line starting with a piano (*p*) dynamic and a *tranquillo* (calm) tempo marking. The piano accompaniment also includes a *p* dynamic and *tranquillo* marking. The music is characterized by a steady, calm flow.

mf *P*

bless - ing Thou art still un - blest, — Thou hast for men a gift of

mf *P*

The fourth system continues with a vocal line marked *mf* (mezzo-forte) and *P* (piano). The piano accompaniment also features *mf* and *P* dynamics. The system concludes with a final melodic phrase in the vocal line.

pp *molto tranquillo*

peace — O Daugh-ter — Daugh-ter of Div - ine Un -

pp *più p* *molto tranquillo*

- rest. —

p *cantabile*

p *morendo* *pp*

THE ENCHANTED FIDDLE.

To
J. B. Mc Erwen.

(Anon)

Arnold Bax.

Allegro vivace.

VOICE.

PIANO.

The first system of the score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. It contains a whole rest for the first four measures. The piano accompaniment is written for two staves (treble and bass clefs) with a grand brace on the left. It begins with a forte (*f*) dynamic and is marked *Impetuoso*. The piano part features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

The second system continues the piano accompaniment from the first system. The voice line remains empty with whole rests. The piano accompaniment continues with the same rhythmic and melodic patterns, maintaining the *f* dynamic and *Impetuoso* character.

The third system introduces the vocal line with lyrics. The voice line has a treble clef and contains the lyrics "I come out of the west with the". Above the lyrics, the piano part is marked *f Gay*. Below the lyrics, the piano part is marked *Gay and light*. The piano accompaniment continues with a similar rhythmic pattern but with a more delicate touch. Dynamics include *f*, *dim.*, and *p*.

fid - dle I stole from a Gen-o-ese ship; Lord! that was a trea-sure I

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "fid - dle I stole from a Gen-o-ese ship; Lord! that was a trea-sure I". The piano accompaniment consists of chords and moving lines in both hands.

cap-tured When I gave the stranger the slip! —

The second system continues the musical score. The vocal line has the lyrics "cap-tured When I gave the stranger the slip! —". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), and the instruction *legato* in the lower staff.

The third system is primarily piano accompaniment. It features a variety of musical textures, including arpeggiated chords and melodic lines. Dynamic markings include *f* (forte) and *sf* (sforzando), along with the instruction *lightly*.

The fourth system continues the piano accompaniment. It includes dynamic markings such as *dim.* (diminuendo), *f* (forte), and *p* (piano).

p Poco più lento.

I saw in the flower of the

with mock seriousness

morn - ing The folk com - ing up to pray

with mock seriousness

pp *ma pesante*

Recklessly

O! lit - tle they'd mind their

Recklessly

f *m.s.?*

(laughing)

sins If my bow were to have its way.

m.d.

m.s. *f*

dim. - - - p.

mf
For I could

dim. - - - pp

lead them a - bove the clouds And jew - elled o - ceans of

cresc.

f air, *f* And I'd fid - -dle a gold - en

laughter Till the Lord Him - self would stare *dim.*

marcato

p parlando
While the stars swing round in a mea-sure Ne-ver was heard be-

pp leggiero

- fore And the bles-sed saints go whir-ling O-ver hea-vens fier-y

cresc.

f floor. *rit. sf* *a tempo*
Yet earth too was made for

f *quasi pizzicato* *rit. sf* *a tempo mf*

laugh-er — Be it night or dawn or day And since its a long road to



hea - ven, — since its a long road to hea - ven —



We'll dance



ev - ry mile — of the way.



A MILKING SIAN.

(Fiona Macleod)

Arnold Bax.

Molto tranquillo.

VOICE.

semplice e lontano

PIANO.

pp leggiero e semplice

Give up thy milk to her who calls A - cross the low green

hills of Heaven, And stream - cool meads of Par - a -

- dis!

p cantabile semplice

pp

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note followed by a short note and a rest, with the lyrics "- dis!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a flowing, melodic line with various ornaments and dynamics. The tempo and mood are indicated as "cantabile semplice" and the dynamics range from piano (*p*) to pianissimo (*pp*).

p

A - cross the low— green hills of Heaven How

The second system continues the musical score. The vocal line has the lyrics "A - cross the low— green hills of Heaven How". The piano accompaniment features several triplet markings (indicated by a '3' over a group of notes) and continues with a melodic accompaniment. The dynamic marking *p* is present.

sweet to hear— the milk - - - ing— call,

cantabile

The third system concludes the musical score. The vocal line has the lyrics "sweet to hear— the milk - - - ing— call,". The piano accompaniment includes triplet markings and the tempo/mood marking *cantabile*. The system ends with a fermata over the final notes.

p

The milk - - ing call i' the hills of Heaven:

un poco più forte

Stream - cool the meads of Par - - a -

f *dim.* *p*

- dise, A - cross the low green hills - of Heaven.

morendo *f* *dim.* *p*

rit. p

poco f dim. p pp

murmurando pp

pp leggiero

Give up thy milk to her who calls, Sweet voiced A-mid the

ppp poco cresc.

Star - - ry - Seven,

mf *p* *mf* *dim.* *pp*

pp senza tempo *a tempo*
Give up thy milk to her who calls.

ppp rit. *senza tempo* *a tempo*
pp molto tranquillo

poco f *p* *sf* *p* *dim.* *pp*

ROUNDEL.

(Geoffrey Chaucer)

Arnold Bax.

Moderate pace.

VOICE. *p very seriously*

Your ey - en two wol slay me sod - en - ly: — I may the

PIANO. *p*

più f

beaut-y of hem — not sus - tene So wound -

singing *più f*

dim. *p*

- eth it through-out my hert - - ë kene —

sf *dim.* *p* *pp*

p
And but your word wol helen

p singing

mf hast-i-ly My hert - e wound — while that is *p* green. —

mf *f* *p*

p Your ey - en two wol slay me *mf* sod - en - ly: — *cresc.* I may the

p *mf* *cresc.*

morendo *p*
beaut-y of hem — not sus - tene. —

morendo *p*

f declamed

Up-on my troth I tell you faith-ful - ly _____ That

allargando

ye be of my life and death the queen _____

dim.
3

p a little slower

For with my death the truth - e shall be seen. —

p a little slower

Tempo I^o

p

Your ey - en two wol slay me sod - en - ly: — I may the

pp

beaut - y of hem. — not sus - tene So

p *rhapsodical*

wound - - - eth it — throughout my hert - - ë

p

f *sf* *dim. p*

keen. —

tranneillo

p *morendo* *ppp*



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- „ 2. "A Fable."
- „ 3. "The Sad li

- No. 4. "The Child and the Butterfly."
- 5. "Cradle Song."
- „ "Easter-Day."

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and see the show" (E

The Song of Mephistoph
king lived" (Baritone

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Selected and Translated by Rosa Newmarch 2 0

1. "Thou art like the sun in the heav'ns" (A song of glorification to the Tsar)
2. "Late one evening from the forest"
3. "Duck of the meadows" (A "brawl," or choral round)
4. "Do not send me home"
5. "Ah, beloved night"
6. "Amid a lowland valley green"
7. Appearances. "If the wood is left unplanned what matter" (A marriage song)

8. "Fir grove, my fir grove" (Dancing song)
9. "Long ago in Kazan city"
10. Song of the haulers on the Volga

SONGS IN THE FOLK STYLE.

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12. "Mother darling, do not scold" (Guriliev)
13. "The wind in the cherry trees" (Halkin)
14. The National Hymn, "God keep our Russian Tsar" (Lvov)

